



THE HISTORY OF NASH EDITIONS

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Nothing great was ever achieved without enthusiasm.

—Ralph Waldo Emerson

The emergence of digital technology in the 1980s confronted the art world with new tools and processes that, like photography a century and a half earlier, created great controversy. At that time, painters, as well as lithographers and printers, were concerned about this new technology that threatened to supplant their livelihood and alter artistic sensibilities. In 1862, a group of French artists founded the Société des Aquafortistes to defend the interests of the artist against the incursion of photography. Well-known painters such as Ingres, Flandrin, and Henriquel-Dupont signed a petition against the assimilation of photography into art (Jean-Claude Lemagny, *A History of Photography*, New York, NY: Cambridge University Press, 1987). The debate continued well into the twentieth century. Many of the same misconceptions and fears expressed by the nineteenth-century art world toward photography have been expressed toward digital. It is ironic that photography, itself born out of controversy and revolution, has provided some of the digital revolution's staunchest critics.

The history of Nash Editions begins in the 1980s, and is the story of numerous people who helped to envision and realize the potential of the digital medium in the creation of fine-art digital prints. Much of the history of Nash Editions focuses on process and technology.

While it is indeed a crucial aspect of the story it is important that it does not overshadow the changes and opportunities it has presented to so many artists. In the end it's the art that's important. That is something that we never lost sight of. This shared passion for both the photographic medium and technological advancements has culminated in an exciting and rewarding fifteen years that I am thrilled to have experienced. And I believe, and hope, that the result of what we and many other early digital pioneers accomplished will continue to reverberate in the art world for many years to come.

Nash Editions Mission Statement (1992)

To provide digital services and digital prints to the fine-art community with an emphasis on photography. Our focus will be art whose original expression will be digital, as opposed to reproductions of existing artwork.

My life to date has been a series of serendipitous turns that have somehow always moved me closer to what I enjoy most about being alive. One thing I have always embraced is the collaborative experience with other creative souls. My interest in photography began in 1957 at the age of nine when I took a darkroom course at summer camp in my hometown of Santa Cruz, CA. I remember being utterly fascinated by the whole process. I'll never forget the wonder I felt when I watched my first image slowly appear in the developer bath. It was a truly magical moment! When

Darryl Curran, *Savoy Cabbage, Baby's Breath, Blade*, 1995.
Scanogram; digital inkjet print from an ephemeral assemblage constructed on a flatbed scanner.